



Current Exhibitions

Intriguingly placed in gallery 215, Incomplete Open Cube 5/12 and Incomplete Open Cube 7/11, both from 1974, explore Sol LeWitt's notion of complementary variations. They would form a complete 12-element cube if the two pieces were fitted together. Their painted aluminum shapes draw attention to the crisp forms of the folded cloth evident in many of the German and Netherlandish paintings and sculptures of the late 15th and early 16th centuries contained in this space (each 40 x 40 x 40 in.; left: private collection, New York; right: Weatherspoon Art Gallery, The University of North Carolina at Greensboro, Museum purchase in honor of Edith Carpenter).



Robert Motherwell's *Automatism A* exemplifies the artist's love of spontaneous expressive gesture (1965–66, lithograph on cream wove paper, 70/100, private collection). On view in *The Stamp of Impulse: Abstract Expressionist Prints*

Picasso: The Artist's Studio

North Exhibition Gallery, through January 6, 2002
Thematic treatment of the primary site of Picasso's creative expression
Sponsored in Cleveland by Key

David Douglas Duncan Photographs: Pablo Picasso

Gallery 105, through December 19
A penetrating view of Picasso's world
Supported by Patron Sponsors Hanna H. and James T. Bartlett

Sol LeWitt: Incomplete Open Cubes

Permanent Collection Galleries, through December 30
Thirty white aluminum sculptures installed throughout the museum
Supported in Cleveland by Agnes Gund and Daniel Shapiro

The Stamp of Impulse: Abstract Expressionist Prints

Galleries 109–112, November 18, 2001–January 27, 2002
Printmaking from a time of explosive change

From the Director

Dear Members,

In times such as these, the power of art to transcend everyday experience and express the great shared themes of all cultures is especially valuable. Within our museum walls are things made in many parts of the world and in many ages, by people who, in the contexts of their daily lives, would seem to have had little or nothing in common with each other—who perhaps might even have been at war with each other. Yet today we can appreciate these works of art because their aesthetic power and meaning are so universally human. What we see in art is not always comfortable, not always beautiful. But it is real: a true glimpse into a time, a place, a state of mind, through the eyes of one who lived there.

This month's events at the museum exemplify just how widely creative expression can range. Topping the list is *Picasso: The Artist's Studio*. Picasso continually returned to the theme of his own studio as a way of evaluating his current state of being as a person and an artist, liberally mining sources from ancient mythology to contemporary events to create his striking, symbol-laden compositions. Two major lectures shed light on Picasso's work. On Friday the 9th at 6:30, renowned critic Rosamond Bernier presents *Picasso: A Personal View*, drawing on her own experiences as a journalist who knew Picasso, Miró, Matisse, and other great artists of the 20th century (tickets are required). And at 2:00 on Sunday the 19th, CWRU professor Marie Lathers offers *Posing in the Studio: Models in Paris, 1860–1920*. Members are admitted free to the exhibition, but

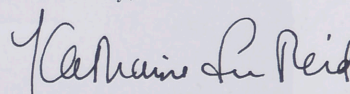
timed tickets are required. Use the members-only line in the lobby.

The Stamp of Impulse: Abstract Expressionist Prints and *Sol LeWitt: Incomplete Open Cubes* examine two diverging paths in 20th-century art, the former concerned with emotional expression through abstract forms, textures, and colors, the latter a highly intellectual exercise that places minimal forms in juxtaposition with other works of art in the museum's permanent collection galleries. Meanwhile, we also celebrate the reopening of the pre-Columbian galleries, featuring our fine collection of works of art from Central and South America made before 1492. Educator Mary Woodward presents free gallery talks Wednesday the 28th at 1:30 and Friday the 30th at 6:00.

Musical programs bring sounds from around the globe, featuring performers from Cape Verde to Germany to the Czech Republic to University Circle, and the film program brings a fine series of contemporary Italian movies. And at month's end, we commence the Winter Lights Lantern Festival, leading up to Holiday CircleFest, the University Circle open house, on Sunday, December 2.

Whether to attend an event or simply to stroll the galleries, do spend some time here with us.

Sincerely,



Katharine Lee Reid, Director

In mid-September every year, Robin VanLear creates a chalk design on a downtown Cleveland sidewalk in advance of the annual Chalk Festival here at the museum. From the offices of Ernst & Young on the 23rd floor of the National City building, photographer Brian Hart saw her at work with artists Félix Diaz and Wendy Mahon during the week after the terrorist attacks on New York City and Washington and snapped this photo. Some 12,000 people attended this year's Chalk Festival.



Sol LeWitt:
Incomplete
Open Cubes
 Through
 December 30

Sol LeWitt's Art Machine



Positioned in gallery 255/256, the spare, flowing form of Incomplete Open Cube 5/7 from 1974, a five-element painted aluminum sculpture, seems to enhance the neoclassical elegance of Thomas Lawrence's portrait of Lady Manners (40 x 40 x 40 in., Herbert Lust Gallery).

Since the mid-1960s, Sol LeWitt has been one of America's most prolific, inventive, and influential artists, a pioneer of minimal and conceptual art. Characterized by idea, method, and honesty, his work in the 1960s and '70s came to represent avant-garde art of that time. During his fertile career, working in both two and three dimensions, LeWitt has created important groups of work, including drawing (both on paper and directly onto walls), printmaking, photography, books, and freestanding structures. The Cleveland Museum of Art's collection contains

outstanding examples from most of these media. Within this highly original oeuvre, he has consistently employed pared-down means and intellectual clarity to create works giving the viewer outright aesthetic pleasure.

Early in his career, LeWitt began to investigate the form of the cube—a most familiar and basic geometric shape, and one that has inspired artists throughout the ages. Indeed, this deceptively straightforward form has proved to be an extraordinarily rich vein of artistic inspiration that LeWitt continues to mine successfully, finding infinite

Sol LeWitt: Incomplete Open Cubes has been organized by the Wadsworth Atheneum Museum of Art, Hartford, Connecticut. The exhibition has been made possible by the Helen M. Saunders Charitable Foundation, Agnes and William R. Peelle Jr., and The Ritter Foundation. Additional

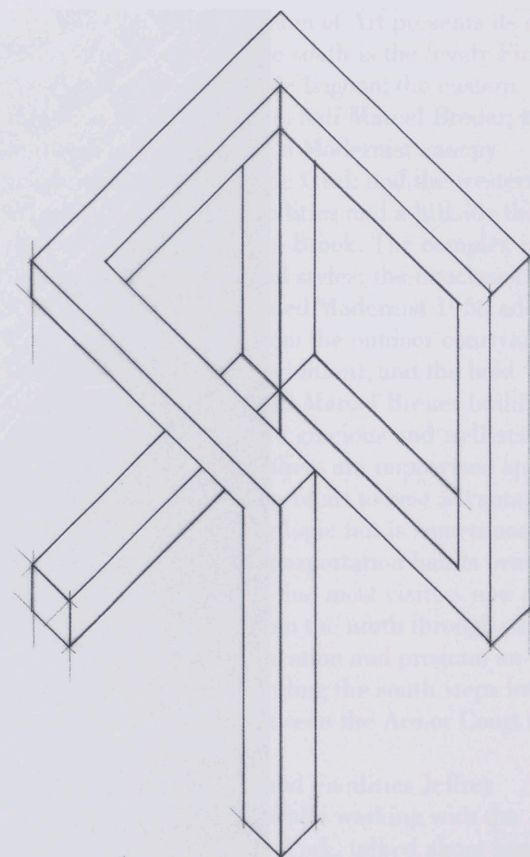
support has been provided by The Pryor Foundation, The Richard Florsheim Art Fund, Robinson and Nancy Grover, Talcott and Marguerite Stanley, and Howard A. Fromson. Support for the exhibition's Cleveland showing has been provided by Agnes Gund and David Shapiro.

This ink and pencil drawing, *Seven Part Variations* from *Schematic Drawings for Incomplete Open Cubes* from 1974, is one of 131 renderings LeWitt made to explore the idea of seriality in this body of work. The drawings illustrate how once parameters were established, an internal logic produced a precise increment of objectively determined variations (12 x 12 in., Wadsworth Atheneum Museum of Art, The Douglas Tracy Smith and Dorothy Potter Smith Fund, and partial gift of Carol and Sol LeWitt).

variety, freshness, and beauty. The traveling exhibition currently at the museum, curated by Nicholas Baume (the Wadsworth Atheneum's Emily Hall Tremaine Curator of Contemporary Art), focuses tightly on a major work, affording the special opportunity to observe LeWitt's working methodology and to see an idea explored in a variety of media. In 1973 he began to dismantle the cube, establishing the conceptual framework for this series, his most extensive one. LeWitt's idea was to examine an open-sided cube with one to nine of its edges removed, in order to determine how many variations might exist and what they would look like.

After months of investigation, he came up with 122 unique variations that could be achieved through the systematic elimination of elements. Each transformation in the series is unique, with no repetitions, and represents a distinctive unit whose "missing" parts can be reconstructed in the viewer's imagination. LeWitt proceeded to depict each permutation in a variety of media and formats, including wooden structures, schematic perspective drawings, photographs, an artist book, and 40-inch aluminum units. One is struck by how different similar articulations appear when rendered in diverse media.

This most expansive showing of *Variations of Incomplete Open Cubes* brings together 30 full-scale white enamel cubes from public and private collections worldwide. The exhibition provides the museum the exciting opportunity to place these stark pieces in 18 different galleries and the south lobby, thus encouraging visitors to explore the building and discover LeWitt's distinctive struc-



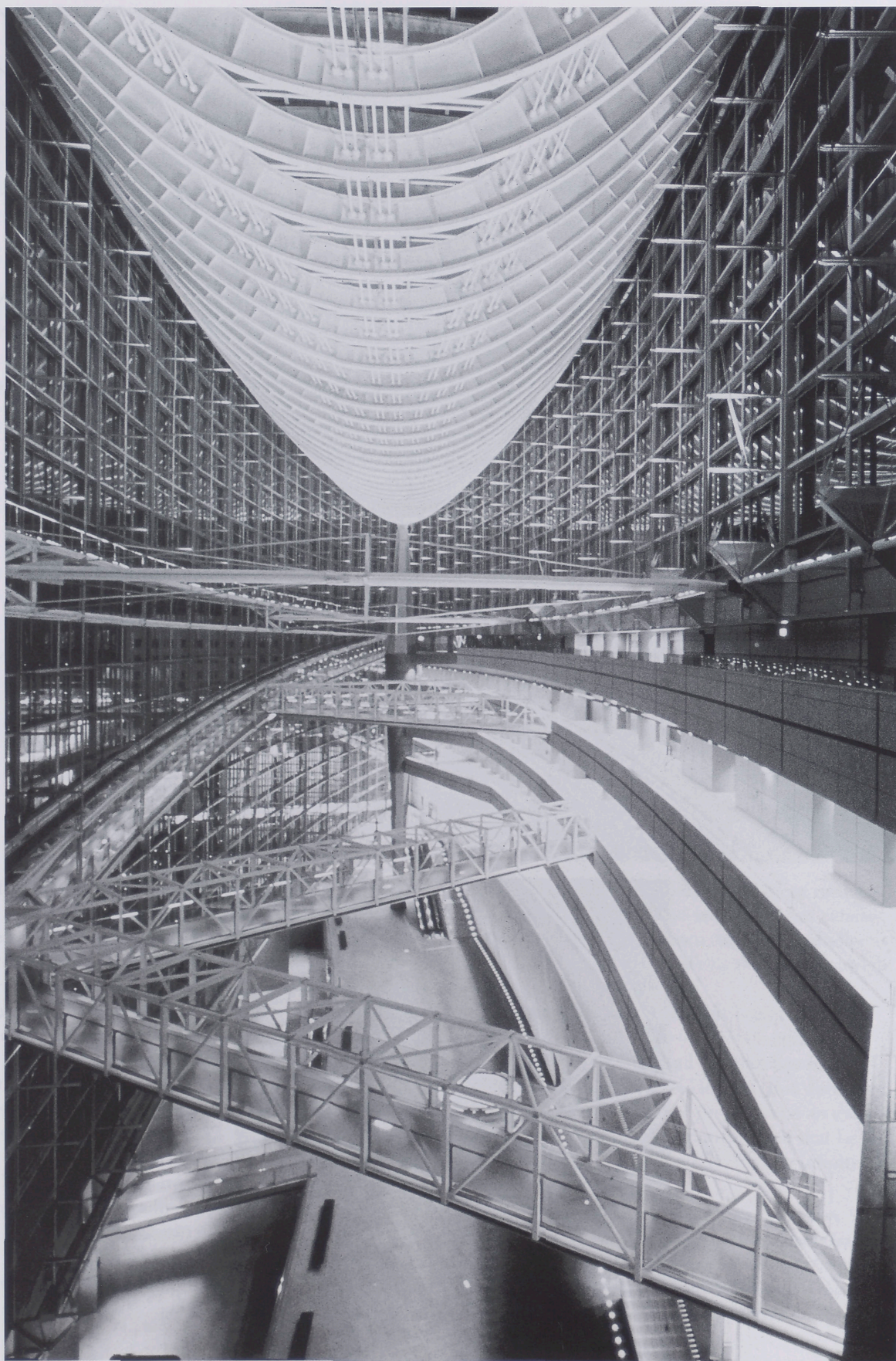
tures in conversation with the art and architecture of earlier periods. These juxtapositions both emphasize the inventiveness of LeWitt's sculptures and prompt dialogues not bound by the conventional categories of art history and the museum. The origins, execution, and scope of the total project can be understood by seeing his preparatory material in gallery 240.

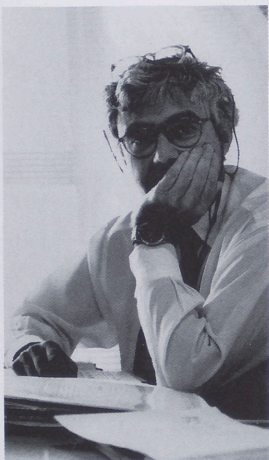
After embarking on this "treasure hunt" through the museum, the viewer will appreciate not only LeWitt's exhaustive exploration—both logical and playful—of a single theme, but also the surprising and delightful encounters afforded by his cubes in their temporary, often incongruous settings.

■ Tom E. Hinson, Curator of Photography

Who Is Rafael Viñoly?

The Tokyo International Forum (1996), a gargantuan project with a budget of well over a billion dollars, helped solidify Viñoly's reputation as a master of our time.





As announced in last month's Members Magazine, the museum has selected internationally renowned architect Rafael Viñoly as the designer for its first major expansion in more than 30 years.

Born in 1944 in Montevideo, Uruguay, architect Rafael Viñoly spent his early years there and in Buenos Aires, where his father was the artistic director of the Sodre Opera Theatre and a noted filmmaker. Viñoly considered a professional career in music before turning his attention to architecture and attending the University of Buenos Aires, where he brought together five older colleagues to form the influential Estudio de Arquitectura. In 1979 he immigrated to the United States and soon after established a studio in New York. Today, the firm Rafael Viñoly Architects PC also has offices in London, Tokyo, and Buenos Aires. He has taught at Harvard, Yale, the University of Pennsylvania, and Columbia, among other institutions.

One of the distinguishing characteristics of Viñoly's work—and the one that played perhaps the strongest role in the selection of his firm to design the museum's expansion—has been ingenuity in responding sensitively to a bewildering variety of sites, all the while retaining the architect's signature repertoire of forms: sweeping glass walls, elegant stonework, and graceful, sail-like rooflines. In each case, Viñoly has found ways to respect the existing architecture and play to the strengths of a site's natural and built topography.

The gigantic Tokyo International Forum, for example, meshes comfortably into its confined urban surroundings, its great mass tempered visually by the transparency of its soaring glass atrium and the subdivision of program spaces into a series of variably sized cube forms. Philadelphia's Kimmel Center gathers a symphony hall and smaller performance and program facilities under a single, block-long barrel vault of glass. The International Research Institute for Climate Prediction, a Columbia University facility in Palisades, New York, is still recognizably Viñoly, but rather than soaring skyward, it lies low along the crest of a ridge, its fieldstone walls and cedar timbers harmonizing quietly with the wooded hilltop site.



At first intended only as a new hall for the Philadelphia Orchestra, the Kimmel Center expanded to include smaller performance venues and other spaces—but no additional real estate. Viñoly's solution was to create an indoor plaza amid a cluster of buildings under an enormous glass barrel vault.

The Cleveland Museum of Art presents its own interesting puzzle. To the south is the lovely Fine Arts Garden around Wade Lagoon; the eastern facade is half Beaux-Arts, half Marcel Breuer; the northern entrance sports a Modernist canopy reaching out toward Wade Oval; and the western edge features service facilities and a hillside that descends steeply to Doan Brook. The complex includes three architectural styles: the neoclassical 1916 building, the subdued Modernist 1958 addition (visible primarily from the outdoor courtyard that was created by the addition), and the bold granite stripes of the 1970 Marcel Breuer building. Inside, some galleries are gracious and well-scaled to their contents while others are improvised spaces that do not show works of art to best advantage. The floor plan strives for logic but is sometimes convoluted. Changing transportation habits over the decades have meant that most visitors now arrive in cars and enter from the north through what was conceived as an education and program entrance, rather than ascending the south steps into the art-filled rotunda between the Armor Court and Garden Court.

Director of Design and Facilities Jeffrey Strean, who met Viñoly while working with the Queens Museum in New York, talked about how the architect might approach the challenge of rationalizing the gallery plan and creating a new entryway. "In other projects he was able to incorporate myriad uses in innovative ways, so that's very important because we have very complex needs. He'll figure out how to make everything work. From an aesthetic point of view, he's clearly interested in dramatic effect. I suppose he might try to recreate the uplifting feeling of entering the 1916 building but on a larger scale and in new form."

Preliminary designs for the expansion should be prepared by late 2002, with groundbreaking anticipated in 2004 and completion by 2008.

■ Gregory M. Donley, Magazine Staff



Grand but not grandiose: Columbia University's International Research Institute for Climate Prediction in Palisades, New York (to be completed in 2002), is being built on a very modest budget by a local contractor using garden-variety fieldstone and exposed cedar timbers.



Coming Attractions

Major exhibitions for 2002

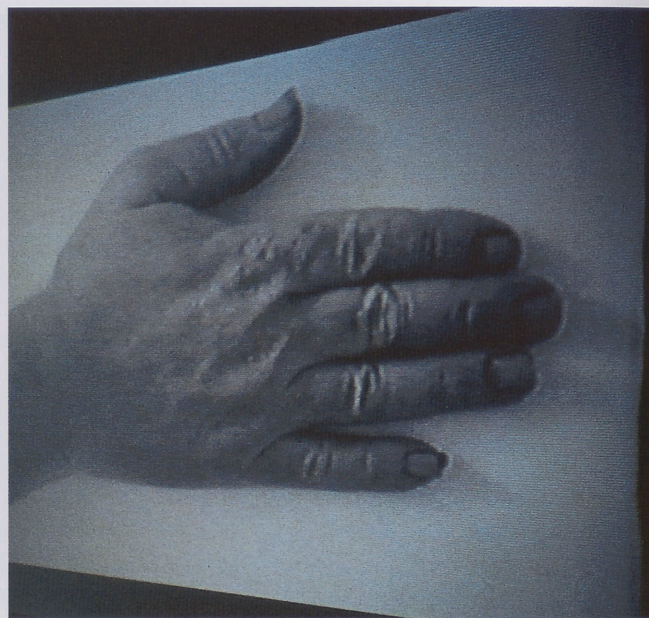


The magnificent 17th-century ruby-studded Pendant with Cameo Portrait of the Emperor Shah Jahan (*The al-Sabah Collection, Kuwait National Museum*), from *Treasury of the World: Jeweled Arts of India in the Age of the Mughals*, February 24–May 19

The Cleveland Museum of Art is known for the eclectic nature of its exhibition roster, and the coming year builds on this rich tradition with breathtaking jeweled objects from 17th-century India, a look at the impact of cutting-edge video and film installation artists, the work of an important African-American woman artist, and rare examples of ancient Greek art.

Next year's season gets off to a glittering start with *Treasury of the World: Jeweled Arts of India in the Age of the Mughals* (February 24–May 19). India's royal rulers—from the 17th century's Mughal emperors, including Shah Jahan (who commissioned the Taj Mahal), to contemporary Indian monarchs—are perhaps history's greatest patrons of the jeweled arts. Possessed of unfathomable wealth and with access to many of the world's finest diamonds, emeralds, and rubies, they commissioned gemstone-encrusted items of royal and princely adornment and elegantly carved utilitarian objects. This exhibition, organized by The al-Sabah Collection, Kuwait National Museum, draws together more than 300 of these spectacular works, including a brilliant 250-carat ruby inscribed with the names of five emperors.

Summer will bring us *Into the Light: The Projected Image in American Art, 1964–1977* (June 30–September 8), an examination of what has become a prominent feature of contemporary art. The



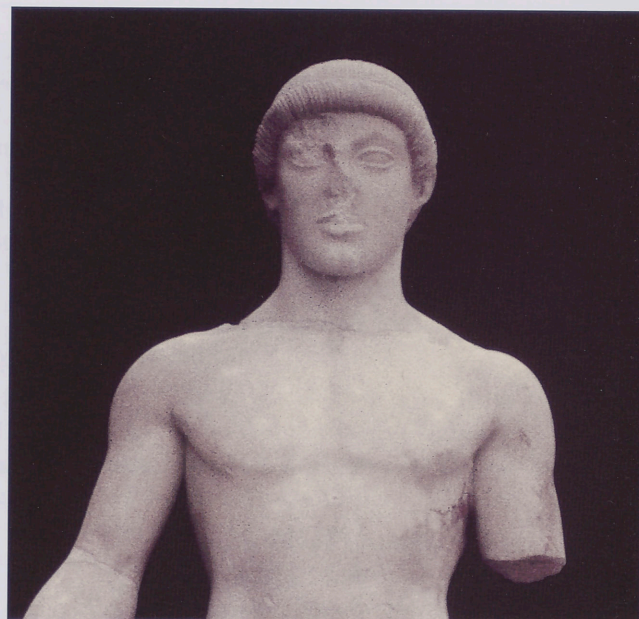
An image from Dennis Oppenheim's 1973 video *Echo* (collection of the artist), part of *Into the Light: The Projected Image in American Art, 1964–1977*, June 30–September 8

incorporation of large-scale moving images by artists into installations has a rich history, which due to the ephemeral nature of the original artworks is known more by reputation than through actual experience. Organized by the Whitney Museum of American Art, *Into the Light* is the first museum exhibition to reconstruct a number of classic works in film, video, and slide installations from the mid 1960s to the mid '70s, a decade that produced some of modern art's most significant moving image installations. The show includes pieces by pioneers of early film and video installation-based work: Bruce Nauman, Dennis Oppenheim, Simone Forti, Andy Warhol, Joan Jonas, Robert Whitman, Robert Morris, Peter Campus, Vito Acconci, Mary Lucier, Yoko Ono, and Keith Sonnier. By re-examining the early work of these artists and the impact of their radical thinking on American art during this period and on the subsequent generation of artists, *Into the Light* demonstrates the continuing power of these works to transform our understanding of narrative, the body, sculpture, and space.

The year's third major exhibition (September 15–January 5) is devoted to the prints and sculpture of Elizabeth Catlett (b. 1919). Her purpose, says the artist, is to "present black people in their beauty and dignity for ourselves and others to understand and enjoy and to exhibit my work where black people can visit and find art to which they



Sharecropper, a color linocut from 1970 (Hampton University Museum, Hampton, Virginia), in Elizabeth Catlett: Prints and Sculptures, September 15–January 5



The stately marble Ephebe of Agrigento, c. 480 BC (Museo Archeologico Regionale, Agrigento), from Magna Grecia: Greek Art from South Italy and Sicily, October 27–January 5

can relate.” Elizabeth Catlett: *Prints and Sculptures* features 50 prints from the Hampton University Museum, which will be supplemented in Cleveland by several works of sculpture. Through her work, Catlett expresses her concern for the oppressed, justice, and freedom. Her “I Am a Negro Woman” series of linocuts from the mid 1940s explored the condition of African-American working-class women and their determination to improve their lives in the face of overwhelming odds. With simple, clear forms, Catlett portrayed a deeply human, heroic image of these women, their struggles and their endurance.

The 2002 schedule closes with *Magna Grecia: Greek Art from South Italy and Sicily* (October 27–January 5), which brings together for the first time a selection of approximately 100 masterworks of Greek art from the rich museum collections of south Italy and Sicily. Collaborators include the archaeological museums of Naples, Paestum, Reggio Calabria, Syracuse, Gela, Agrigento, Palermo, and Taranto. Many of these rare works—masterpieces of Greek vase painting and sculpture in terracotta, stone, and bronze—have never left Italy, and a few have been excavated only recently. Co-organized with the Tampa Museum of Art, the exhibition will present a vivid picture of the art and culture of the Greeks who colonized southern Italy and Sicily beginning in the eighth century BC.

This area, rich in metals and agricultural land, was populated by Greeks from various city-states who transplanted their unique cultural institutions to that part of the world. These institutions had a profound and lasting influence on the Etruscans and Romans, and on the future development of western European culture.

■ Katherine Solender, Exhibitions Director



Gallery Talks

1:30 daily, 10:30 Saturdays, and 6:00 Friday evenings. Meet in the main lobby. The 1:30 talk on the first Sunday of each month is sign-language interpreted. Talks with special themes are noted here; other talks are general museum highlights tours.

Salvador Dali: The Dream

Friday, November 2, 6:00, Friday the 9th at 6:00, and Sunday the 11th at 1:30. Anita Peeples

Visions in Ink: Asian Painting

Saturday, November 3, 10:30. Jean Graves

Sol LeWitt

Sunday, November 4, 1:30 (sign-language interpreted), and Wednesday the 7th at 1:30. Kate Hoffmeyer

Sol LeWitt:

Incomplete Open Cubes

Friday, November 9, 6:00. John Pearson, Professor of Art, Oberlin College

Animal Ceramics

Wednesday, November 14, 1:30, Friday the 16th at 6:00, and Sunday the 18th at 1:30. Seema Rao

Chemistry in Art

Wednesday, November 21, 1:30, Friday the 23rd at 6:00, and Sunday the 25th at 1:30. Jean Graves

Reopening of the Pre-Columbian Galleries

Wednesday, November 28, 1:30 and Friday the 30th at 6:00. Mary Woodward

Coming of Age in Africa

Saturday, November 10, 10:30. Jean Graves

The Nativity in Art

Saturday, November 17, 10:30. Mary Woodward

Sol LeWitt

Friday, November 30, 7:00. Tom Hinson, curator

PICASSO LECTURES

Picasso: A Personal View

Friday, November 9, 6:30.

Rosamond Bernier, one of America's most acclaimed art lecturers, will speak in Gartner Auditorium. Bernier has lectured widely at museums in this country and abroad, and her journalistic and personal relationships with artists such as Joan Miró, Pablo Picasso,



and Henri Matisse provide insightful portraits of their lives and work. This presentation introduces the Cleveland audience to the artistic genius behind the works in the special exhibition *Picasso: The Artist's Studio*. Tickets for the lecture, or the lecture with reception, can be purchased through the Ticket Center. \$25, \$20 CMA members

Posing in the Studio: Models in Paris, 1860-1920

Sunday, November 18, 2:00.

Marie Lathers, Case Western Reserve University, Cleveland. Lathers is a widely published, distinguished scholar of modern French culture, especially gender relationships between artists and models.

Picasso's Self-Portrait with Palette, 1906 (Philadelphia Museum of Art, A. E. Gallatin Collection)

Lectures

Swedish Progressive Design: 1914-1939

Saturday, November 3, 2:30.

Derek Ostergard. Trideca Society members admitted free; guests \$10.

Where Art and Science Meet

Friday, November 9, 7:00.

Chief Conservator Bruce Christman and Bruce Banks and Sharon Miller of NASA's Glenn Research Center discuss the uses of technology and chemistry in caring for works of art.

Macedonian Tombs

Wednesday, November 14, 7:30.

Eugene N. Borza, Professor Emeritus of Ancient History, Pennsylvania State University

The Stamp of Impulse:

Abstract Expressionist Prints

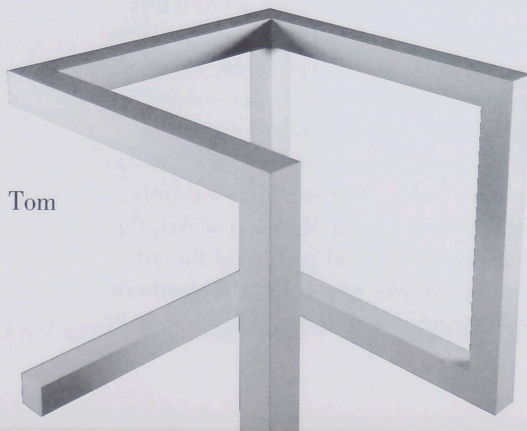
Wednesday, November 28, 7:00.

David Acton, Worcester Art Museum, curator of the exhibition

Two Royal Books of Hours

Friday, November 30, 7:00.

Stephen Fliegel



Detail of Sol LeWitt's Incomplete Open Cube 8/11 from 1974 (painted aluminum, 40 x 40 x 40 in., private collection, San Francisco)

Members may reserve free tickets (at the Ticket Center) starting November 6 for the January 16 CWRU/CMA public forum Art and Management: What Can We Learn from Each Other? featuring the Cleveland Orchestra's Thomas W. Morris and architect David Schwartz discussing the Severance Hall renovation. Available to the general public November 20, so order early!



HANDS-ON ART

The Winter Lights Lantern Festival is supported by Dominion.

Lantern Festival and Holiday CircleFest

Make Lanterns for Holiday CircleFest, Fridays, November 2, 9, and 16, 6:30–8:30 (pierced tin); Sundays, November 4, 11, and 18, 2:00–4:00 (split reed and tissue paper); Wednesdays, November 7 and 14, 6:30–8:30 (red twig dogwood and paper). Attend as many sessions as you want. Children under 15 must register and attend with someone older. \$15/individual for one lantern, \$40/family for one lantern per person. \$10 each additional lantern. To register, call 216–707–2483.

Volunteers are needed to make lanterns to be sold during Holiday CircleFest weekend. Fridays, November 9 and 16 and Monday, November 19, 10:00–1:00. More volunteers needed the week of November 26 to prepare for the festival and many more for the festival itself. Call Liz Pim at 216–707–2593.

This year's **Winter Lights Lantern Festival** begins Friday evening, November 30, and concludes with University Circle's Holiday CircleFest on Sunday, December 2 from 1:00–6:00. Dance performances in the *Environment of Lights* installations on Wade Oval Friday evening, November 30, begin at 6:00, 7:00, and 8:00. Installation artists are Alison Egan, Bob Huff, Mark Jenks, Mark Suguichi, and Robin VanLear. Meanwhile, the *CWRU Early Music Singers* perform at 7:30 in the interior garden court. Lantern displays in the north lobby, interior garden court, and lower level will be on view throughout the weekend. Lanterns will be for sale in the museum store. See the December *Members Magazine* for a full listing of Holiday CircleFest events, including lantern-making and procession.



Lantern workshops

Family Express

Workshops are free, drop-in, hands-on, and designed for the entire family.

Picasso's Studio

Sundays, November 4, 11, and 25, 2:00–4:30.

Come explore the work of Pablo Picasso and create your own artwork inspired by his paintings and collages.

If These Walls Could Talk: Storytelling in the Galleries

Sunday, November 18, 2:00–3:00. Tales from Spain.

Looks Good Enough to Eat

Sunday, November 18, 3:00–4:30. Find your favorite food in paintings in the museum's galleries and create your own mealtime masterpiece.

Adult Studio Class

All-day Drawing Workshop Saturday, November 3, 10:30–4:00. Sun-Hee Choi leads an intensive class for beginning to advanced students. \$20 for CMA members, \$40 others; fee includes materials. Limit 15. Register by Friday the 2nd by calling 216–707–2655.

In gallery 223, Henry Hawley stands behind Juste-Aurèle Meissonnier's silver tureen (1735–38, Leonard C. Hanna Jr. Fund 1977.182).

Nia Coffee House

Friday, November 16, 6:00–9:30. The Kwanzaa principle of Nia refers to a sense of purpose in building community. Hear music by Jesse Dandy Jazz Ensemble and poetry by Tumika Cain in the café. Open microphone.

PERSONAL FAVORITE

"The Kingston Tureens are not only beautifully designed and superbly crafted objects, but also major monuments in the history of Western art," says Henry Hawley, curator of baroque and later decorative arts and sculpture. The French designer Juste-Aurèle Meissonnier designed the pair of silver tureens, dazzling exemplars of the elaborate high rococo style, in the middle 1730s for the English Duke of Kingston. In 1977, the museum and Baron Thyssen-Bornemisza pooled their resources to buy the pair at auction. "The original arrangement," recalls Hawley, "was that we and the Metropolitan would bid on the pair together, but about two weeks before the auction, they pulled out, joining forces instead with the Louvre—and then both of those museums withdrew, citing problems with the silver marks." Investigation would soon reveal that the auction house had accidentally misidentified one of the tiny marks. The authenticity



of the pieces was absolutely confirmed when the weights inscribed on them were found to conform precisely with those in 18th-century documentation. In the meantime, Baron Thyssen had collaborated with the CMA on the purchase. The museum's tureen has been reunited with the baron's twice—just after the auction and in 1994 at the museum for the show *All That Glitters*. Two small elements are not original, Hawley notes. "We were missing the feelers for the crayfish, so I asked a London silversmith to go to the fish market, buy a six-inch crayfish, and cast us a new pair."



Nanni Moretti: Film as Diary

For 25 years Italy's Nanni Moretti, through a series of bitingly funny films, has served as a spokesman for Italy's hip, urban, left-wing intelligentsia. Though he won the top prize at this year's Cannes Film Festival, only three of his films are distributed in the U.S. This series of English-subtitled prints from Italy fills in the gaps. All directed by and starring Moretti. Each film \$6, CMA members \$4.



Sweet Body of Bianca

This series was organized and is co-presented by Cinecittà Holding with the support of Ministero dei Beni Culturali in collaboration with the Italian Cultural Institute. Special thanks to Sacher Film, Faso Film, and Filmalpha.

Dear Diary

Sunday, November 4, 1:30.
(Italy, 1994, color, subtitles, 35mm, 100 min.) with Jennifer Beals.
Moretti's breakthrough film is also his most personal. Three wry, lyrical vignettes take him from Rome (where he admires architecture while riding his Vespa) to Sicily (where he contemplates the lost idealism of his generation) to the doctor's office (where he learns he has cancer). Best Director, Cannes 1994.

I Am Self-Sufficient

Wednesday, November 7, 7:00.
(Italy, 1976, color, subtitles, 35mm, 95 min.). Shot on Super-8 for about \$1,500, Moretti's first feature introduces Michele Apicella, his alter ego, who rails against life and society while working in an experimental theater group and suffering a marital crisis. Cleveland premiere.

Ecce Bombo

Sunday, November 11, 1:30.
(Italy, 1978, color, subtitles, 35mm, 103 min.). In this sharp comedy, a group of young Italian friends, beset with personal problems and political confusion, re-evaluate their lives. Cleveland premiere.

Sweet Dreams

Wednesday, November 14, 7:00.
(Italy, 1981, color, subtitles, 35mm, 105 min.). A young filmmaker living with his mother while working on a screenplay entitled *Freud's Mother* finds dreams and hallucinations impinging on his real life. Cleveland premiere.

Sweet Body of Bianca

Sunday, November 18, 1:30.
(Italy, 1984, color, subtitles, 35mm, 95 min.). Dark comedy in which a lonely young math teacher falls for the woman of his dreams, but finds that the ways of love lack the logic of numbers. Cleveland premiere.

Palombella Rossa

Wednesday, November 21, 7:00.
(Italy, 1989, color, subtitles, 35mm, 89 min.). A water polo player who is also an official of the Communist Party must reconstruct his life and aspirations after an automobile accident leaves him with amnesia.

The Mass Is Ended

Sunday, November 25, 1:30.
(Italy, 1985, color, subtitles, 35mm, 94 min.). An idealistic young priest assigned to his first parish must come to grips with the human imperfections and failings he observes all around him. Cleveland premiere.

Aprile

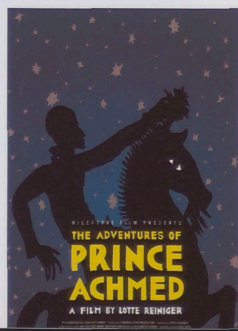
Wednesday, November 28, 7:00.
(Italy, 1998, color, subtitles, 35mm, 78 min.). A movie director suspends work on a Trotskyite musical to film Italy's elections and ponder the imminent birth of his first child. Cleveland premiere.

Two Animated Classics

Two classics with strong, stunning graphics. Each film \$6, CMA members \$4.

The Mystery of Picasso

Friday, November 2, 7:30.
(France, 1956, color, subtitles, 35mm, 75 min.) directed by Henri-Georges Clouzot, with Pablo Picasso. Picasso talks about his work and paints on "transparent" canvases in this unique film that demonstrates his fluent, fluid technique and fertile imagination. The only document of 15 pictures that Picasso destroyed after the filming.



Adventures of Prince Achmed

Friday, November 23, 7:30 and Saturday the 24th at 1:30.
(Germany, 1926, color tinted and toned b&w, silent with recorded music, English intertitles, 35mm, 72 min.) directed by Lotte Reiniger. This exquisite animated feature, adapted from *The Arabian Nights* and seen here in a gorgeous new print restored by the British Film Institute, employs cut-out silhouettes and hand-painted color backgrounds to tell of a prince's battle with an evil sorcerer. This was perhaps the first animated feature ever made and remains one of the most unique. Kids 12 & under \$4.

The Barefoot Diva

Cesaria Evora

Saturday, November 3, 7:30.

The three-time Grammy nominee Cesaria Evora (RCA Records) has been widely embraced as "The Barefoot Diva of World Music."

With a voice conveying power, vulnerability, and an emotional affinity, Evora sings the *morna* or songs of longing of Cape Verde. Her widened repertoire of Brazilian- and Cuban-influenced music, with touches of string accompaniment, is simply spellbinding.

"One of the greatest singers of our time."—*The Boston Globe*.

Cleveland debut. VIVA! series.

Sold out.



Gala Music Series

The Petersen String Quartet

Wednesday, November 14, 7:30.

Conrad Muck and Daniel Bell, violin; Friedemann Weigle, viola; and Jonáš Krejčí, cello. "Fearless... revelatory freshness and urgency"

—*Los Angeles Times*. Widely acclaimed as one of the finest quartets to emerge from Germany in recent years, the Petersen Quartet has won many international prizes, including first prize at the International Chamber Music Competition in Florence in 1986 and the *Preis der Deutschen Schallplatten Kritik* for their recording of the late

Beethoven quartets. Works by Haydn (*String Quartet Op. 1, No. 4*), Krenek (*String Quartet No. 1*), and Beethoven (*String Quartet in E-flat major, Op. 127*). \$20 and \$18; CMA, Musart Society members, seniors, and students \$16 and \$14; special student rate at the door \$5.



Petersen String Quartet

For further information on how you can support the Department of Musical Arts, call 216-707-2284 for Musart Society membership information.

Musart Matinée Series

Roberto Plano, piano

Sunday, November 4, 2:30.

The Cleveland International Piano Competition presents this year's winner in a preview of his New York debut recital. \$24 and \$16; CMA, Musart Society members, seniors, and students \$22 and \$12.

Jaroslav Tůma, organ

Sunday, November 11, 2:30.

Making his fourth CMA appearance, the Czech organ virtuoso performs works by J. S. Bach (*Partita in C minor*), Kuchař (*Phantasy in D minor*), and Eben (*Laudes*), as well as an improvisation.

University Circle Wind Ensemble, Gary Ciepluch, director with Karel Paukert, organ

Sunday, November 18, 2:30.

Works by Dupré, Janáček, R. Strauss, and others.

Kodály Quartet

Kodály String Quartet

Wednesday, November 7, 7:30.

Tamás Szabó and Attila Falvay, violin; János Fejerváry, viola; and György Éder, cello. "All seem to have been born with instruments in their hands" —*New York Times*.

Works by Haydn (*Quartet in G major, Op. 77, No. 1*), Kodály (*Quartet No. 2, Op. 10*), and Beethoven (*Quartet in E minor, Op. 59, No. 2* "Razoumovsky"). \$15; CMA members, seniors, and students \$8; free to Musart Society members.

Curator's Recital

Karel Paukert, organ

Sunday, November 25, 2:30.

Works by J. S. Bach, Arthur Foote, Charles Hoag, Hendrik Andriessen, and others.

The Cleveland Museum of Art

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Web Site
www.clevelandart.org

Ticket Center
216-421-7350 or 1-888-CMA-0033 (closes at 8:00 on Wednesday and Friday)

Membership
216-707-2268
membership@cma-oh.org

Museum Stores
Museum
216-707-2333
Beachwood
216-831-4840
Hopkins Airport
216-267-7155

Parking
Parking deck: \$5 flat rate. Surface lot: 90¢ per half-hour to \$7 maximum. Both lots \$3 after 5:00. Free for senior citizens and disabled permit holders on Tuesdays.

Sight & Sound
Audio guide of the collection. Free.

General Hours
Tuesday, Thursday, Saturday, Sunday 10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Still Lifes Café
Closes one hour before museum.
Oasis Restaurant: Sunday brunch 11:00-2:30; reservations recommended; call 216-229-6216

Ingalls Library Hours
Tuesday-Saturday 10:00-5:00,
Wednesday until 9:00. Slide library by appointment (216-707-2545)

Print Study Room Hours
By appointment only (216-707-2242)
Tuesday-Friday 10:00-11:30 and 1:30-4:45

The Cleveland Museum of Art Members Magazine
(ISSN 1081-7042)
Vol. 41 no. 9, November 2001. Published monthly except July and August by the Cleveland Museum of Art at Cleveland, Ohio 44106

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